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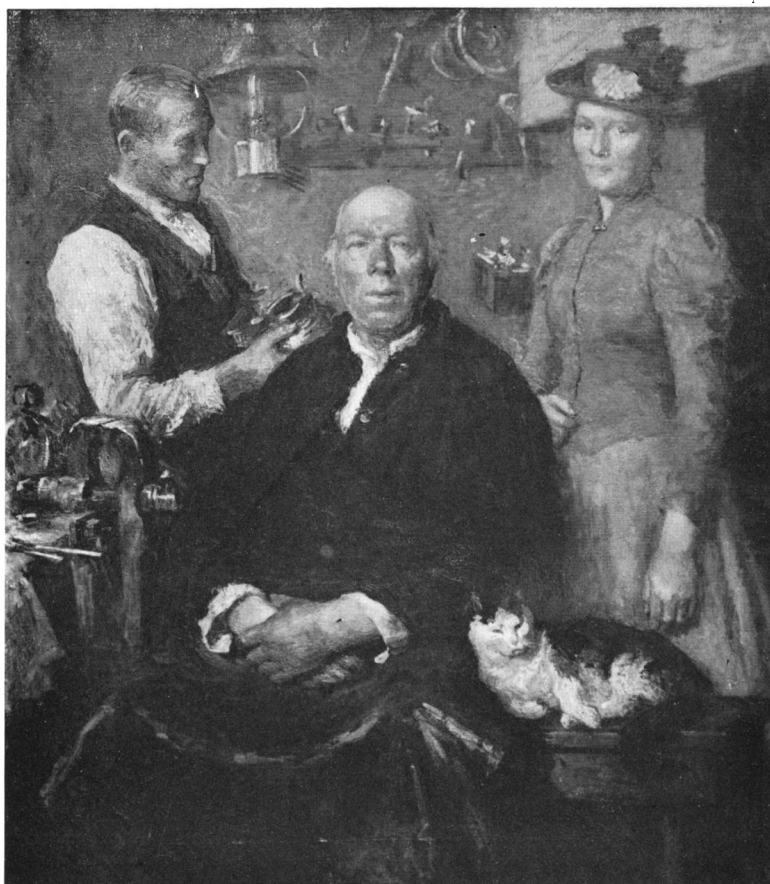
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pottery. This glaze has a marvelous texture like the softness and smoothness of a baby's skin. The illustrations will give some idea of form and design, but the color and texture can only be appreciated when seen in the ware itself.

To one who for the past thirty-five

years has been intimately acquainted with the potter's art in this country, Newcomb Pottery seems one of the highest forms of expression in this direction. Its originality and beauty make it the greatest contribution from the South to art in America.



THE SMITHY

GARI MELCHERS

THE CARNEGIE INSTITUTE'S EXHIBITION

THE AMERICAN PAINTINGS

COMING at the end of the season the Carnegie Institute's annual exhibition might well be expected to sum up the winter's output, and to an extent it does

perform this function. It is, however, more than a résumé. A fair proportion of the pictures produced during the winter make therein a first appearance, and



A GARDEN

AWARDED HONORABLE MENTION

RUGER DONOHO

the foreign element, stimulating comparison, causes even familiar canvases to be viewed from a new vantage point.

There is no doubt but that increased facilities for communication and travel, preventing isolation, tend to denationalize art and that year by year there is less and less distinction between the art of the various countries; but the time has not yet arrived when we can learn nothing from our fellow-workers over the seas. American art undoubtedly takes its place to-day with the best in the world, but that is not to say that it alone is worthy of consideration.

The fact is that in the Carnegie Institute's fifteenth annual exhibition, which opened on April 27th at Pittsburgh, there is found to be a good deal sent from abroad, which is very much worth noting. That two of the three prizes were awarded to English painters furnishes some

material for reflection. One was for a portrait, "Sir John Jardine," by Frank Craig, the other was for a landscape, or more correctly, a sea-coast picture, "The Kingdom of the Winds," by Algernon Talmage. The former is painted somewhat in the manner of the Munich School, the latter more in the style of the *plein air* painters.

The Medal of the First Class was awarded to a painting by an American, a figure painting, by John W. Alexander, entitled "Sunlight," which was purchased last autumn by "The Friends of American Art" for the Chicago Art Institute, by which it is lent. For grace of line, relative beauty of color and tone, and illusion of light—sheer necromancy of the painter—this work is without peer in this exhibition. There is another picture by another American, however, which has extraordinary merit and charm and yet



SUNLIGHT

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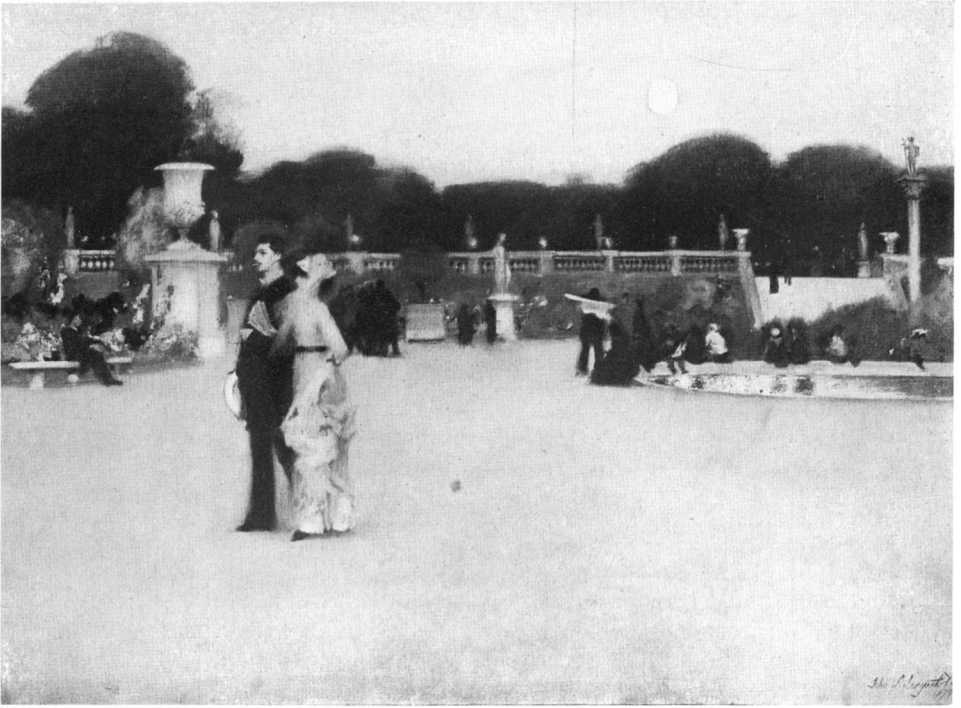
JOHN W. ALEXANDER

AWARDED MEDAL OF THE FIRST CLASS

might be overlooked in the search for that which is new and striking. It is a comparatively small canvas painted by Sargent before he was very well known in America,—when, in fact, as a portrait painter his reputation was yet to be made. It represents a scene in the Gar-

den at Versailles and is painted with exquisite subtlety and feeling. To the Corcoran Gallery's exhibition in the early winter and now to the Carnegie Institute it has been generously lent by Mr. John G. Johnson, of Philadelphia.

There are two paintings by George de



GARDEN OF VERSAILLES

JOHN SINGER SARGENT

Forest Brush in this exhibition, one a mother and child, painted some years ago, and the other a portrait of a lady, a recent work, both of which have been purchased within the past few months by the Carnegie Institute. Gari Melchers is also represented by two pictures, "The Smithy," a virile portrait group, sturdily painted, and a mother nursing her baby, which if more tender in treatment is no less vital—both are paintings which deserve inclusion in permanent collections. William M. Chase has sent his portrait of Miss Gertrude McMannis, which is quite the best he has done in recent years. Cecilia Beaux is represented by three portraits, "Brother and Sister," "Mr. Charles L. Taylor" and "Mrs. Henry C. Day," the last not previously exhibited.

Among the landscapes are two by William L. Lathrop, "Twilight" and "Road Near the Sea," which, through inherent beauty and rendering, commend themselves to notice, and one by Elliott Daingerfield, which, in decorative quality

and structural strength, is found impressive. Robert Vonnoh sends a picture of a little church, "Saint Mathurin," at Larchant, which is charmingly rendered, and Edward F. Rook a Japanesque still life study of purple wistaria in a ginger jar, which has distinction.

Four honorable mentions were given and three of these went to Americans, no one of whom is as yet a veteran prize winner—indeed, two are far from well known. The first "Mention" went to Gaines Ruger Donoho, of New York, who was born, by the way, in Mississippi, for a flowery garden which conserves in its rendering some of the spirit of evanescence which such pictures rarely possess; the second to Joseph T. Pearson, Jr., of Germantown, Pennsylvania, a former student of the Pennsylvania Academy School, for a painting of "Ducks in a Marsh," which shows dramatic contrast of light and dark; the third to Giovanni Battista Triccoli, who is numbered with the Boston painters, for a portrait of a

lady in black, "Mrs. Brincherhoff," finely interpreted.

That there is variety in American art none can deny. What could be more opposite in substance, character, treatment, than F. W. Benson's breezy summer picture "A Family Group" and Charles W. Hawthorne's Provincetown-Portuguese man and boy "Refining Oil"; or again than Emil Carlsen's "Midsummer Storm" and Paul Dougherty's "Zennor Head, Cornwall," both of which are thoroughly representative. Schofield and Redfield are more akin and are seen at their best, as are also Willard L. Metcalf, Leonard Ochtman and Charles Morris Young. Charles Woodbury contributes a fresh new color note in "The Swimming Pool" and Robert Reid a variation of high-keyed harmonies in a portrait study entitled "Reflections." There are plenty of good things—a high standard has been upheld—these are but a few of the most memorable.

The special feature of the exhibition

is, of course, the collection of thirty-seven paintings by J. Alden Weir occupying the gallery which in past exhibitions has been successively given over to the works of Winslow Homer, Sir Alfred East and Childe Hassam—the vestibule, as it were, to the great show. Never before has this little gallery presented a finer or more dignified appearance. Mr. Weir's works gain in impressiveness by aggregation; to them one returns again and again with increasing delight. Both landscapes and figure paintings are shown, and in order of production a considerable period of time is covered. They are all intimate studies which make purely esthetic appeal. To an extent they epitomize the spirit of American painting.

Including the works by Mr. Weir the Carnegie Institute's current exhibition contains 343 paintings of which about one-fourth are by foreign contemporary artists. Of these the most significant will be referred to at some length in a subsequent paper.

L. M.



DUCKS IN A MARSH

AWARDED HONORABLE MENTION

JOSEPH T. PEARSON, JR.